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# THE ATELIER

## LANDSCAPE PAINTING IN WATER-COLORS.

### II.



SINGLE feature of a landscape, a near-by object that is bold and defined, should be taken for the first out-door study. A rock, with its cast shadow, is very desirable. Instead of trying to imitate the actual color at first, it is well to produce it in sepia. Prepare the paper as for the practice with washes. A few drops of glycerine—say five or six to the quart—may be put in the bath, to retard the drying of the paper, when the work to be undertaken is considerable.

added for grass or whatever appears at the base; then outlines may be looked to again and touched up carefully. Unless there are lichens or some peculiar characteristics to be copied, the study is now finished.

After further practice in sepia, it will be well to make another sketch of this rock and give it its actual coloring. Depend upon black mostly for the general neutral wash; it may be cooled with blue or warmed with umber or Van Dyck brown, and Naples yellow or Chinese white may be added to give strength and opacity, especially in the half tints. Any colors that are called for at the base may be put in with sketchy touches that will vanish quickly on the white margin.

Practice with rocks and other definite forms may be followed by practice with foliage. First study distant

must be relieved by deep warm shadows—tones made from the browns, Siennas and black, without any pronounced green. Raw Sienna and black will give a dark olive, and this may be made a little greener by the addition of Prussian blue and deep chrome and used where density does not forbid it. The rounding and finishing of tree trunks may be left for dry touching. After the general wash, peculiar markings of the bark may be put in with a suitable brush, care being taken not to disturb the harmonious shading that the wash has given. If there are cast shadows on trunks, they need strong wet washes.

When able to do justice to rocks and foliage, it is easy for the student to begin with a bit of sky and to take in enough landscape for an interesting sketch. Familiarity

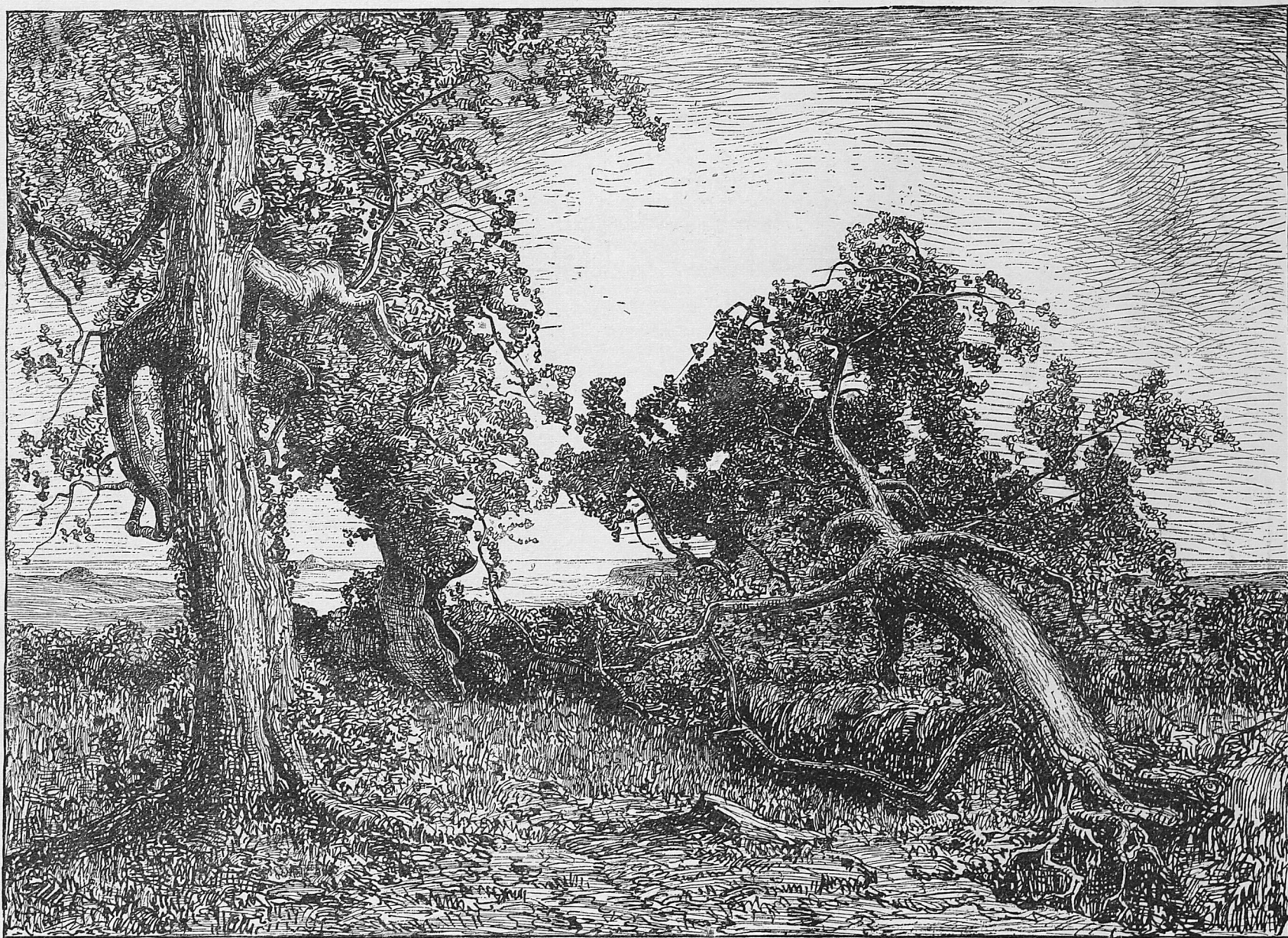


FIG. I.—“DEATH OF THE OAK.” AFTER THE PAINTING BY EMANUEL LANSYER.

(SEE “SCIENCE OF LANDSCAPE.”)

All necessary outlining with pencil having been done before the paper was wet, lay a broad wash over the surface of the rock, excepting only that which is in strong light. With a somewhat thicker color, lay on the cast shadow. That naturally being darker than the rock, the general wash would fall too far short of the tone required for it. Every wash should be brought as near to the actual tone as possible. If any are too dark, a blotter or sponge may be pressed on to lighten them; but this detracts from freshness and purity; if any are too light, they may be repeated when dry, but this involves delay. When the washes have dried off so that they will not be disturbed by light passes of the brush, lay heavier color on markings or cracks that may occur. A few strokes may be

masses that offer no detail. Of course the color will partake of the tone of the atmosphere. Soft gradations may be obtained in single washes by scanting the color for subdued light, and allowing it to pond slightly for deeper tones. In attempting branches, remember that purpose of growth is of the greatest importance. For near-by foliage, it is not sufficient to indicate its kind by shaping its masses; the leaf effect must be unmistakable. After a light wash has been put on, work characteristic markings around the lights, precisely as one would with pencil. Mass in the deepest shadows, and give the most important details; anything further only weakens the work. Avoid crude blue greens. Zinobar modified by yellow will give the projections that catch light; these

with washes has prepared the way to skies. For a while do not attempt constantly changing clouds. A quiet sky that is faintly lighted toward the horizon may be easily washed in. For large studies, use heavy paper with a rough surface. If the upper part of the sky is blue and the lower rosy, prepare the latter tint and carry a wash up as far as it seems to be called for; then let it vanish on the white. Now bring a delicate wash of blue down to vanish on the same line. The two washes will coalesce so as to appear like one.

Never use crude heavy color on skies; it is opposed to the distant vaulted appearance so much to be desired.

When cloud forms are ventured upon, carry the general sky tint around them, then lay light washes of



shadow and half tints on the clouds. If the prevailing effect depends upon dark clouds, they may be washed on over a thin general wash. Lighted edges should be spared as far as possible. Where the color is allowed to extend too far, it may be touched quickly with blotting-paper and absorbed. Various means are used to take off color when dry, but they are questionable. Rubber

the middle distance to retire further toward the distance, and give character to the view.

By standing away and regarding the work from a favorable point, it will readily be seen if any portion fails to contribute its relative value. If it does, it will generally be found that a little dry washing or strengthening with brush strokes will bring all in keeping.

#### SCIENCE OF LANDSCAPE.

##### I.—ROCKS, GROUND AND TREES.

It has always been questioned whether it is needful for amateurs, who wish to make sketches merely, not finished pictures, to pay any attention to rules of perspective or of composition. But until quite recent times

it was commonly taken for granted that even the amateur sketcher should distinguish one kind of tree or of rock from another almost as carefully as he would distinguish sheep from horned cattle if he had turned his attention to animal-painting. This position has, of late, been controverted, and with reason. It is most important that the sketcher should perceive at once whatever motive of composition the scene may offer him. And it is more important that he should perceive quickly and accurately relations of size and distance and disposition of objects, than that he should know a beech-tree from an oak, or a granite dike from a cliff of limestone. A landscape whose distinguishing feature is its accuracy of geological and botanical detail doubtless seems to the scientist a remarkably fine picture, but it pleases no one else. Indeed, the main use and benefit of landscape art is to counteract the effect of scientific teaching; to bring people back to the natural way of looking at nature,

and to enable them to forget all about classes and genera, and laws and systems, in the wholesome use of their senses. For this, however, it is not necessary to disregard scientific distinctions altogether. One should look at the scene before him as a whole, but should pay

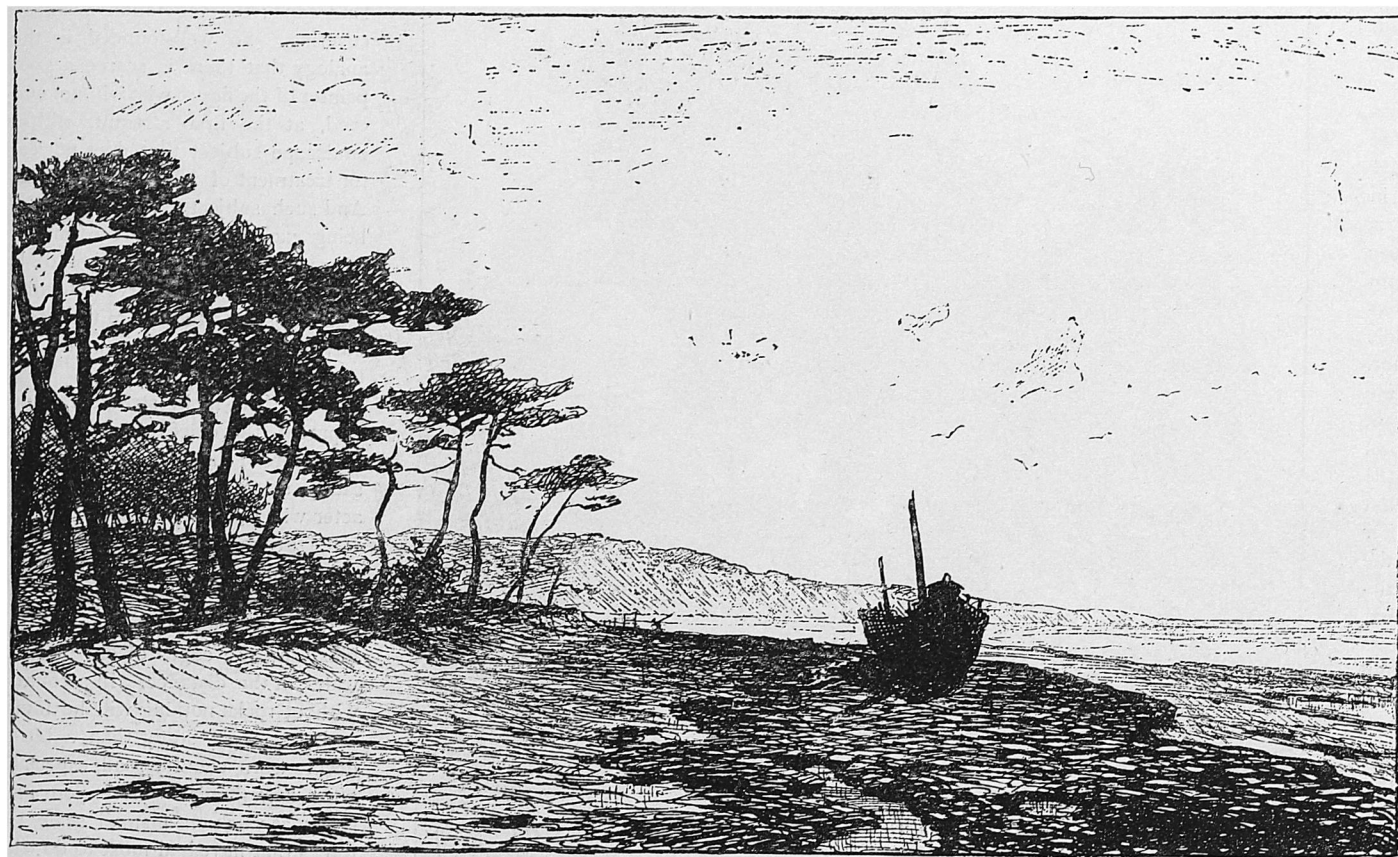


FIG. 2.—“DOWNS OF PYLAT, ARCACHON.” AFTER THE PAINTING OF L. BOPP DU POINT.

(SEE “SCIENCE OF LANDSCAPE.”)

ink-erasers and knife-blades will reach the white paper, but it never has the same texture as when spared in the first place. Nice judgment, care and neatness must be exercised throughout all the work. Avoid muddy coloring by changing the water often, and avoid dust. Some colors may leave specks that will settle in the bottom of the pools prepared for washes and catch on the brushes; when this is the case, drain off the pools in other dishes or palettes.

After a sky is perfectly dry, more atmosphere may be given it by stroking it evenly over with a damp sponge or large bristle brush, and then laying on a piece of soft muslin in the manner of a blotter. This partially removes the color from the elevations on the surface of the paper, and gives an effect similar to scumbling in oil painting. Distant water may be treated much like a sky. In washing it in, pass the brush horizontally, without deviation.

In bringing the sketch forward to the foreground, use strong tones, as they will sink in drying, and appear much less positive than when first laid on. Do not introduce any patchy variety. Depend upon broad simple washes for the first painting, and when the work is dry, which will be in a few hours, it may be sharpened up. The foreground will bear strong, decided strokes. The undertones of the foreground must be quite as rich and warm as the character of the scene will allow. If water comes up here, do not worry out its transparency, but leave its sharp-cut ripples and smooth reflections pure and clear. Grass and plants must be laid in with freedom and emphasis. Force expended here will cause

Never overwork a sketch at the risk of sacrificing freshness and purity. Get practice on simple undertakings, small portions of scenes; these may be produced on ever so large a scale—the larger the better for testing one's skill—but avoid complication of parts. It



FIG. 3.—“A RAINY DAY.” AFTER THE PAINTING BY A. BAUDIT.

(SEE “SCIENCE OF LANDSCAPE.”)

may be tempting to add this or that because it is interesting, but remember that it is necessary that each thing, however small, be made to maintain a correct relation toward everything else.

H. C. GASKIN.

(To be continued.)

as much attention to the separate objects composing it as, in drawing the human figure, he would to the several muscles and bones and sinews. And, in order that one may understand the character of each part, and know how to give it its proper expression, it will be well to



make as many scientific studies of detail as possible, keeping them strictly apart from and subordinate to the study of broad and obvious relations.

"It is not through respect for science," says Topffer, in giving similar advice, "that I insist so much upon form; it is not because of the absurdity of a river, introduced in a painting, which does not rigorously follow the inclinations of the ground, which is of no account so long as nobody perceives it; for the illusion may be complete in spite of gross absurdities of this sort; for there are millions of cases in which the cause of a form escapes us for the one in which we understand it; but it is because that, even when the cause of a form does escape us, the form none the less constitutes the character of the object and offers the sole means of representing this character. By any other method you substitute inevitably for the infinite variety of individual forms some general types, which may bear the stamp of the painter's individuality, but not that of nature." In other words, Topffer would have the artist give to the character of individual objects a degree of attention only less than that which is claimed by the landscape as a whole, and would have him avoid such generalizations as are common, for instance, in the drawings of Turner and the later works of Corot. But, with all possible disrespect for science, and for general types in art, it must be admitted that it materially aids one in distinguishing the peculiarities of an individual tree or other object, to have a sound idea of the species to which it belongs. One will appreciate all the better the picturesque forms of the particular oak-tree which he is sketching, if he knows how to distinguish, in general, an oak from a chestnut. And to understand the cause of a form plainly helps to a perception of its character, and so—perhaps it is hardly necessary to add—to that of the entire landscape in which it may occur.

It is for these reasons, and in the manner and degree pointed out, that the landscapist should study those of the natural sciences that bear directly upon his occupation. He does not want to make topographical or botanical or geological drawings; still, he should understand the structure of plants and trees; should know, at least, their principal genera; should perceive the trend and dip or inclination of rocks, and know something of their fracture, strata and lamination; and it will be useful to him in more ways than one to be able to tell a storm cloud from an ordinary cumulus cloud. Without such knowledge he is likely to pass by many beautiful and picturesque effects, and to fall into many gross absurdities.

There are a number of excellent handbooks on the subject of tree-drawing, from any one of which a great

and ground drawing. Ruskin, indeed, in his "Modern Painters," has some remarkable chapters on rocks and mountain forms, but they relate mostly to Alpine and North of England scenery, and offer but little of that kind of knowledge that would be useful to the modest sketcher of ordinary scenes. The rocks and ground are the bone and flesh of a landscape; the vegetation is but its covering. So well-founded is this analogy that there is scarce a good painter of the figure who will not succeed, at the first attempt, with a landscape subject that does not call for treatment of foliage and the like. And such subjects are so beautiful, being exactly similar to the nude in figure-painting, that it should be worth while for every intending landscapist to study from the life, if only for the sake of being better able to deal with them.

Where the rocky structure is not apparent, the chief thing to note is the nature of the soil, whether clayey, sandy, stony, or a loam. Its character will be seen not only in cultivated ground by the crop it bears, or its color when fallow, but in banks, roads, and about the roots of trees in the foreground, in the slopes of the hills, and the edges of any piece of water in the distance. In a country without rocks nothing will be found to better repay study than a bit of deeply worn country road, especially after heavy rain. Here you may study, at work on a small scale, the forces that have had most to do with the shaping of the landscape. The action of water in softening, loosening and washing away the surface, will be found to be of various sorts, according as the soil is "stiff" or "light," or mixed with boulders or with marl. The way in which objects set on or planted in it sink or lean is also very characteristic of the soil, and should be studied with care.

deal may be learned; but there are none at all, that I am aware of, on the more important subject of rock

In the example here given—"A Rainy Day" (see Figure 3)—it is plain that the soil must be a pretty light

loam, which accounts for the many gullies made by the rain and for the tottering condition of the hand-railing. The pines in the middle distance are another sign of a light soil, and the hills beyond appear also of the same nature, for clay hills would be more rounded, and rocks would be bolder. The picture of the "Downs of Pylat, Arcachon" shows the work of the same agencies, with the levelling action of the tide super-added. The old Dutch painters were very fond of this kind of subject, and of broken banks with roots of trees coming through and patches of grass clinging to them, which they painted with almost exactly the same touch that their still-life painters used in painting the muscles, tendons and skin of dressed game. R. R.

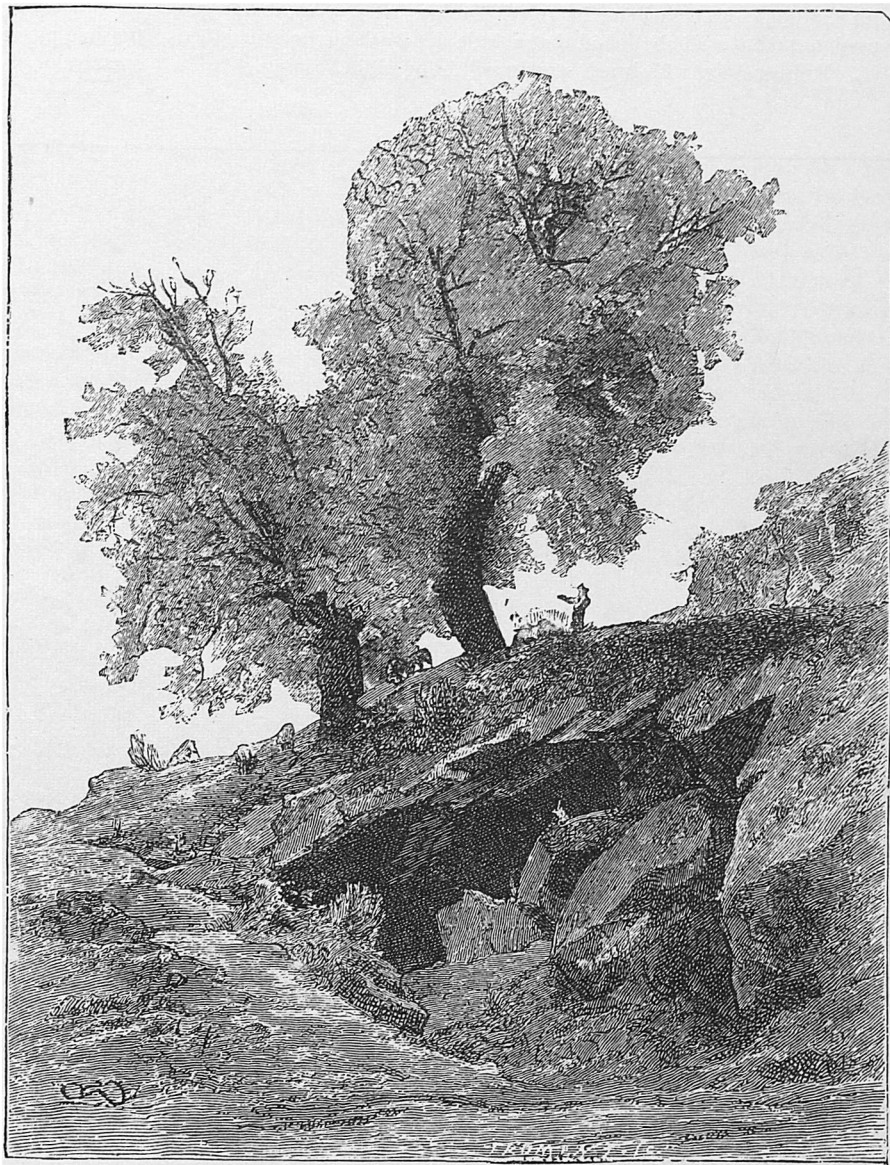


FIG. 4.—STUDY OF GROUND AND ROCKS. AFTER F. L. FRANÇAIS.

(SEE "SCIENCE OF LANDSCAPE.")

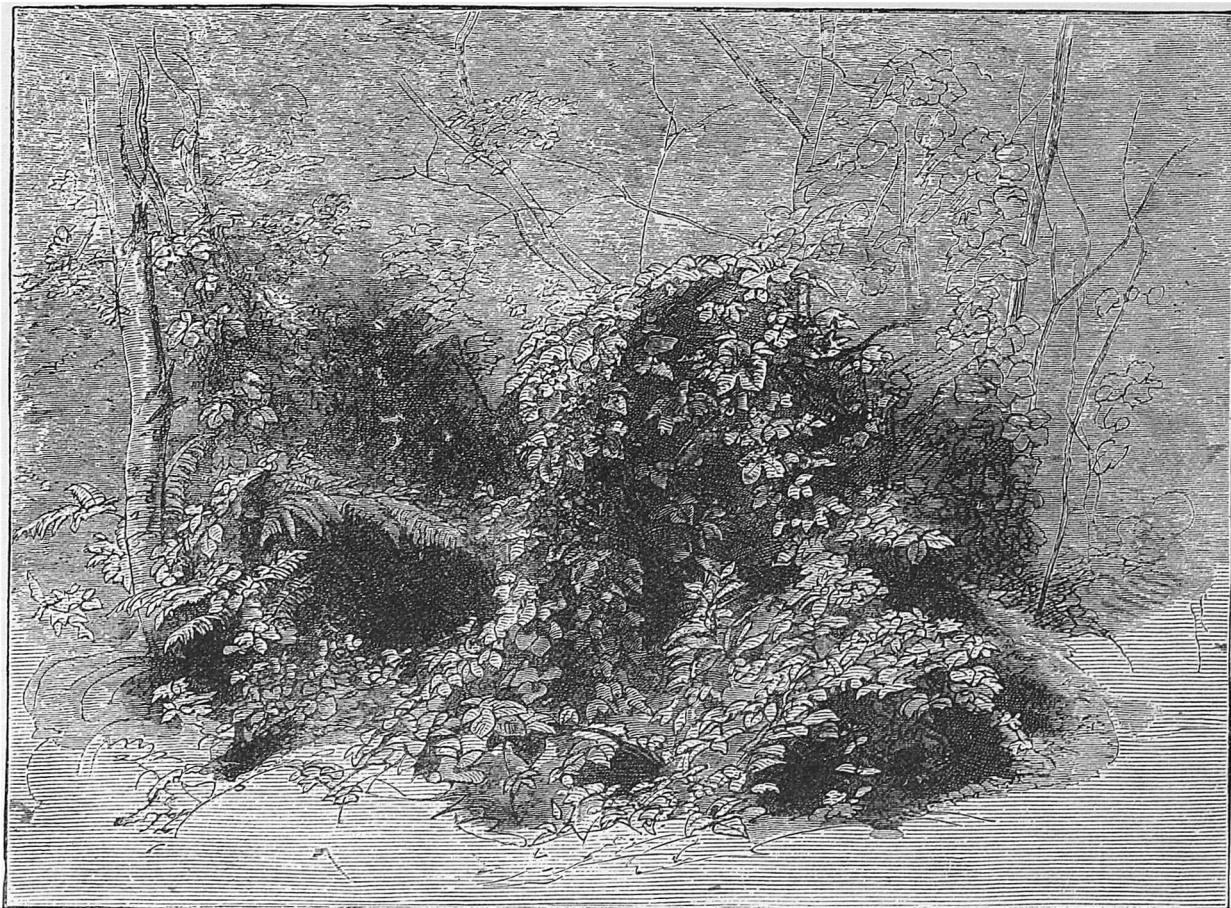
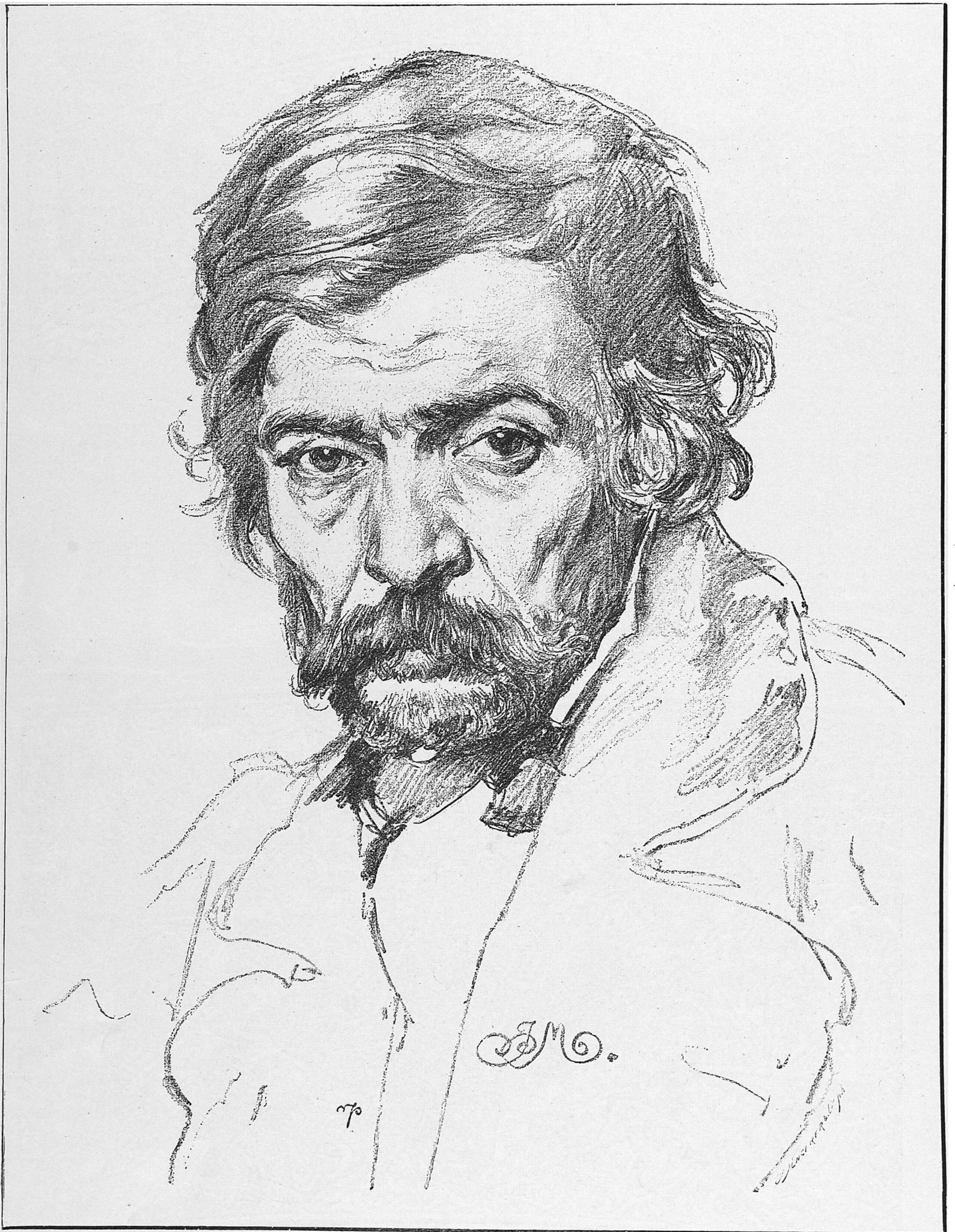


FIG. 5.—FOREGROUND STUDY OF VEGETATION. AFTER F. L. FRANÇAIS.

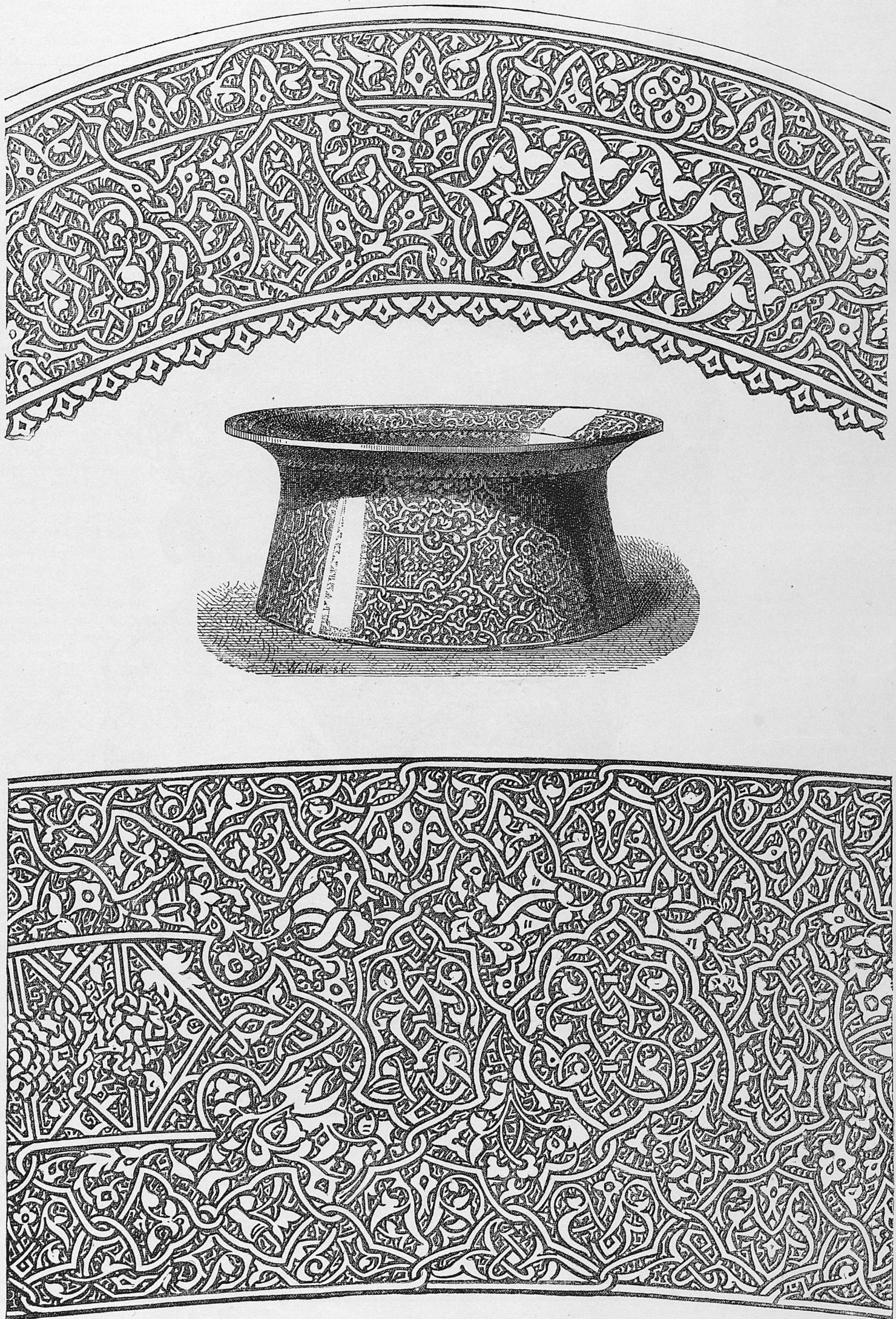
(SEE "SCIENCE OF LANDSCAPE.")





CRAYON PORTRAIT STUDY. BY JOHN MATEJKO.





ARABIAN REPOUSSE AND NIELLO BRASS WORK OF THE SIXTEENTH CENTURY.

THE DETAILS OF THE DECORATION OF THE BASIN ARE SHOWN IN FULL WORKING SIZE.



HINTS TO YOUNG TEACHERS OF DRAWING  
AND PAINTING.

## II.

PUPILS who are to undertake regular work, even if they present finished drawings as specimens of their skill, should be required to do a little impromptu work, that the teacher may judge better of their ready ability. Any object at hand may be taken as a model; let it be easy or difficult, according to what the pupils assume to have done. A bit of moulding or cornice, an architectural ornament seen from a window, some portion of a piece of furniture, or the most ordinary little article—let it be drawn full-size, half-size, or according to a given scale. Five or ten minutes' work will show what a pupil is equal to at the beginning, and the teacher can then tell what should be undertaken.

The first embarrassment likely to arise is regarding perspective. Those who have had considerable practice in drawing will probably know little or nothing of perspective. With some clever pupils I have tried the experiment of letting them go on with what they were able to do, at the same time prescribing a book on perspective to be studied at home. Usually the book is neglected. Indeed, I have never known this plan to be perfectly successful. The better way is to set off a portion of the time for teaching mathematical perspective. For a large class, either draw examples on a blackboard or have them previously drawn on large sheets of coarse paper with crayon, and pin them up in full view. A small number of pupils can work out the examples on sheets of drawing-paper or in large books, the teacher supervising and directing. In any case, the pupils should be required to reproduce the work alone to prove that they understand it, and also to preserve it for future reference.

Children who are too young to comprehend mathematical perspective should not be given objects to draw which involve the necessity of recognizing vanishing lines. They may be taught to get a practical conception of perspective effects—to understand that objects in some positions appear different from what they really are, and that it is necessary to draw them as they appear. For instance, take a cup and ask the children the shape of the top or opening as you hold that part toward them. They will say "Round!" Now hold the cup upright, and but a little below the level of their eyes, and ask them if the top still looks round. "No; it is long and narrow!" Some may know the word ellipse, and give it; or the word may be taught at the time. Now hold the cup just above the level of their eyes, and ask them how the top looks. In some way they will express the idea that they no longer see the top, but only see a line where they know the opening is. The teacher should now draw the cup on a blackboard in the last two positions, then place one or more cups correspondingly for the children to draw. Many objects may be treated somewhat in this manner.

Children, and all beginners, are disposed to draw minute outlines before they secure general form. To prevent this, a teacher must be very watchful and rigid. A good method is to have each pupil make three or four copies of the same object—the first giving broad, general outlines, the next finished outlines, then a copy with suggestions of shade in soft, broken lines, and, finally, if any are equal to it, a strongly-shaded copy.

Anxiety to make things look well causes children, and many of larger growth also, to bend too closely to their work, so closely that they cannot get any perception of it as a whole, and thus they go on attending to it piecemeal without having any idea of relative values. This habit must be overcome before we can look for the right kind of progress.

Finding a pleasing variety of objects for children to draw is no little tax upon a teacher's resources. When they are able to shade, many things may be selected which may be made to appear to much better advantage than when simply outlined. The first shade should be in broad, soft lines only. Children are always anx-

ious to shade, and like the idea of using charcoal and crayon; but they should be kept to pencils until they can draw well enough to produce clean, unerring work. Fruit and nuts make desirable models, and pupils can bring these themselves. The simpler forms of sea-shells are also good. Flowers are too perishable for early practice. The pupils who are sufficiently advanced to deal with objects requiring a knowledge of perspective may draw books, tables, chairs, all or parts of any available pieces of furniture or ornaments. Studios are more likely to be well supplied with casts for the study of the human figure than with those representing objects suitable for elementary work. There is nothing better than casts for studying light and shadow, but one cannot

oils, possess a value; but it is much harder for them to see that lights which are inherent are equally valuable, and that sparing them is equivalent to laying them on.

It is the younger and the least experienced pupils that need the most attention and encouragement; those who are well along with a high order of work need little more than honest criticism and timely suggestion.

"THE PROFESSOR."

## PAINTING ON SILK AND VELVET.

DOUBTLESS you have seen the one universal rule for painting in water-colors on silk—namely, to lay in the design thickly with Chinese white. Avoid this if you wish your work delicate, dainty and transparent, as all true water-color painting should be.

In the first place do not attempt to paint on any dark colored silk except you use oil colors. These colors are generally mixed with white, which renders them opaque, therefore they lie on the surface of the texture, and are much better suited in every way for the purpose.

The lighter the tints of the silk used for water-colors the more beautiful the work will look. Having laid a clean piece of muslin underneath the silk fasten both securely to the drawing-board with pins. Common pins will do on the sides and upper part, but the lower side should be fastened with drawing tacks, so they will not interfere with the hand. The silk should be very smooth and tight. Draw now the design with a hard pencil. If you can procure the prepared ox-gall use it for a medium instead of water, having, of course, a glass of water beside you in which to wash the brush. If you cannot procure the ox-gall dissolve a bit of gum-arabic in warm water and use thinly. The brush should be suited to the painting to be rendered. Mix on the palette Chinese white with the lightest tints to be used. Paint the whole surface of the design with these mixed colors. By this I mean the whole flower or leaves, all the shadows and high lights. Do this in all cases, unless the silk is white. If you are painting on white silk you will not require the Chinese white at all. The painting will look more transparent if allowed to blend with the texture of the goods. Be careful not to load the brush with too much moisture or too much color. On white silk, therefore, wash delicately the color of the highest light on the design, leaving in white flowers the silk for the high light. Then proceed with white or colored silk in exactly the same

way, i.e., paint the middle tints, and, lastly, bring these into the deepest shades or shadows. Paint the whole stem in the lightest tint to be used and strengthen on the shaded side. Be careful about using too much ox-gall or gum. The latter must in no case be thick enough to give a gloss to the painting.

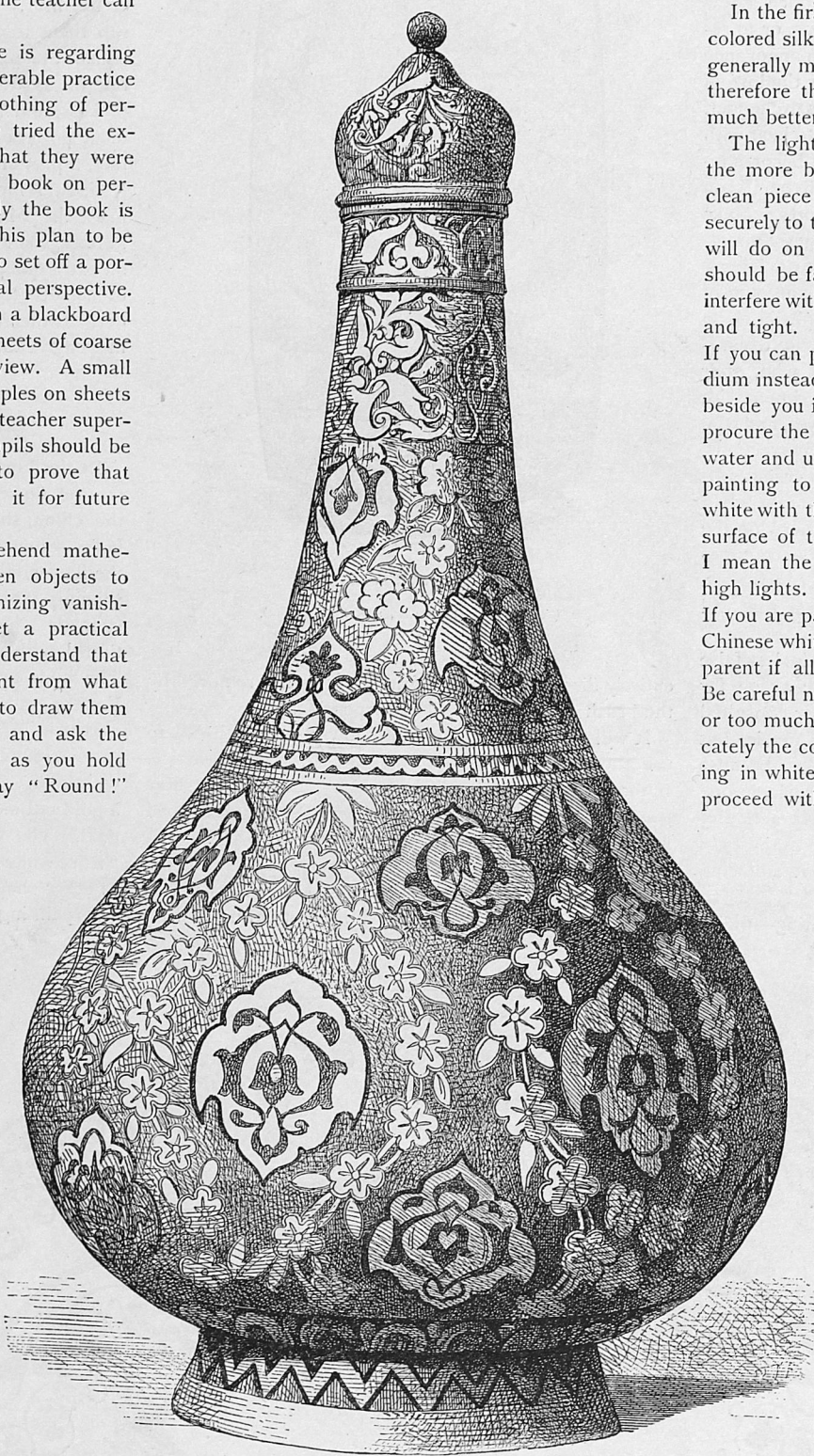
Allow the silk to remain upon the board until perfectly dry. In almost all cases it will be found necessary to strengthen the shadows. A little clear, bright color at this part of the work will add force and beauty to the whole.

In speaking of painting on silk or satin I would suggest that you never select red or black for the color of the fabric. The red color of the material is sure to strike through the colors used, and in the case of the black it is sure to be absorbed. Use oil colors instead in painting upon red or black silk or satin.

The same method may be used for bolting cloth as has been described for painting on white silk, great care being taken to avoid too much moisture.

One can paint on velvet in water-colors by using a stiff bristle brush, and scrubbing the color into the texture. Put the design in with Chinese white, using a fine pointed brush. The colors should blend with the fabric instead of lying on the surface, except in the case of the high lights, which can be added when the whole is dry. A good deal of white may be required with the colors to give them body, but this will depend upon the color of the velvet, and it is best to experiment upon a small piece of the goods to be used before painting the design. In all cases fasten the material tight upon the board, and do not remove it until the work is quite dry. It is easier to paint on velvet, however, with oil colors, using turpentine as a medium. Velvet now is less used than formerly for decorative purposes.

L. S. KELLOGG.



PERSIAN CERAMIC DECORATION OF THE 16TH CENTURY.

SIMILAR IN DESIGN TO THE MODERN "ROYAL WORCESTER."

have an inexhaustible number, and, moreover, pupils like new things. They should be encouraged to look out for objects that will make original and pleasing studies. If it is practicable to have them do home work, they will have still further opportunity to select interesting models. Every pupil should be required to practise shading out of lesson hours. Good examples of hatching should be faithfully copied. These should be light and coarse at first, then dark and finer. Much time must be spent upon the treatment of convex, concave, and irregular surfaces. Not only does the hand need patient training, but the eye must be taught to appreciate the character and gradation of shade. Sparing lights cannot be made too important. Pupils readily understand that lights which are put on, as in